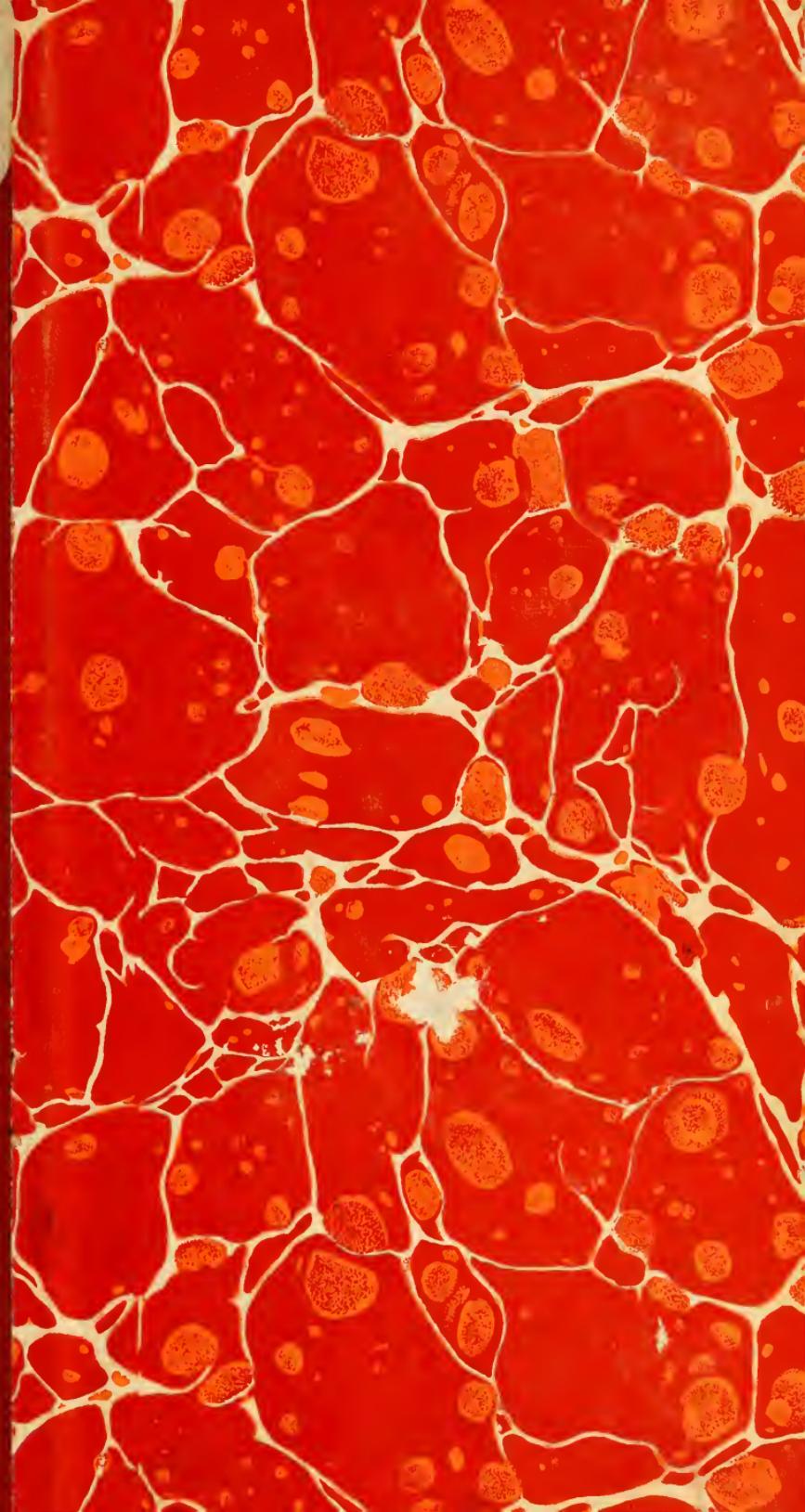


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# NOTES

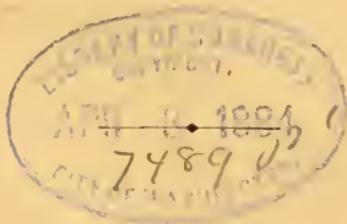
ON

## SHAKSPERE'S VERSIFICATION.

WITH APPENDIX ON THE VERSE TESTS, AND A  
SHORT DESCRIPTIVE BIBLIOGRAPHY.

BY

GEORGE H. BROWNE, A.M.



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## NOTE.

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THE following notes were hastily put together, just before an examination, for the purpose of supplying my own pupils with a concise orderly summary of the main features of Shaksperc's Versification, and were preservd with the hope that in future classes I might be reliev'd of unnecessary expenditure of time upon what is a secondary, but by no means unimportant, subject in teaching Shaksperc.\* A few extra copies were printed from a desire to share the possibilities of this relief with other teachers, who, deploring the unscientific statement and chaotic 'arrangement' of existing works on the subject, ay likewise hav been forc'd unwillingly to omit the subject altogether. Of course, whatever value an outline like this may have will depend mainly on the accuracy and effectivness of the illustrations. The most useful portion of the little pamphlet, therefore, will prove to be the blank pages, which hav been inserted for the reader to record his own examples on and correct any misquotations which may hav escapd the very careful revision by the University Press.

G. H. B.

CAMBRIDGE, February, 1884.

It is needless to say that I hav drawn freely from ABBOTT's *Shakespearean Grammar* and WOOLST's *Early English Pronunciation*. Further illustrativ matter may be found in those works; also in W. SIDNEY WALKER's *Versification of Shakespeare* (London 1854); and in his *Critical Examination of the Text of Shakespeare*, 3 vols. (London, 1860). C. BAUMRANTZ's *Changes in Shakespeare's Versification* (1857) is now out of print. The student of phonetics needs not to be reminded of the immense advantage familiarity with the "phonetic point of view" gives a student of prosody; nor the teacher of language phonetically, of the possibility of effectivly substituting arbitrary symbols for oral instruction. Some gain, however, may perhaps be made by following up, in the books quoted in the notes, the hints thrown out. The best general work is SIEVERS' *Grundzüge der Phonetik* (Leipzig, 1881). The first chapter of STORM's *Englische Philologie* (Heilbronn, 1881) contains excellent statements and criticisms of the best works on general phonetics from MERKEL and BRÜCKE to HENRY SWEET. SWEET's *Handbook of Phonetics* (London, 1877) is the most available book in English. (MELVILLE BELL is already antiquated.) The latest and best summary of the main features of this youngest of the modern sciences is in an article by MORITZ TRAUTMANN, *Anglia*, I. April 1898. More especially applicable to the points brought up in these notes is an excellent article by the same on the r sounds in English, in *Anglia*, III. 209. Those who still look with suspicion upon the intrusion of "phonetics," and shrink from "phonetic spellings" (even in illustrations) because they lack dictionary authority, are most respectfully referr'd to the *New English Dictionary*, the first part of which has recently been publisht.

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## SHAKSPERE'S VERSIFICATION.

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"The English heroic verse is usually stated to consist of ten syllables: it is better divided into five groups, each of which theoretically consists of two syllables, of which the second only is accented. . . . Practically, many of the groups are allowed to consist of three syllables, two of them being unaccented.\* . . . The number of syllables may therefore be greater than ten,† while the accents may be, and most generally are, less than five.‡ . . . If there be an accent at the end of the third and fifth group, or at the end of the second and fourth, other accents may be distributed almost at pleasure.§ The last group may also have one or two unaccented syllables after its last accent." — ELLIS, *Essentials of Phonetics*, p. 77 (1847).||

Now Shakspere's Sonnets are remarkably melodious, and conform to the strictest rules of rhythm and metre. The dramatic poetry, on the other hand,

\* "The limit of trisyllabic substitution is three feet out of five." — J. B. MAYOR, *Phil. Soc. Trans.*, 1875-76, p. 412.

† "A verse may often have more than ten syllables, and more or less than five accents, but it must carry so much sound as shall be a satisfactory equivalent for ten syllables, and must have its accents arranged so as to content an ear prepared for five." — J. A. SYMONDS, *Fortnightly Review*, Dec., 1874.

‡ Abbott (453 a) states that about one line in three has the full number of emphatic accents; about two in four have four, and one out of fifteen, three. It is of more importance to remember, (1.) that the first foot almost always has an emphatic accent; (2.) that two unemphatic accents rarely, if ever, come together; and (3.) that there is generally an emphatic accent on the third or fourth foot.

§ "The true rule, I suspect, is that you may invert the place of the accent (substitute — — for — —) in any group except the last, provided you don't do it in two together." — F. J. FURNIVALL, *N. Sh. Soc. Trans.*, 1874, I. 27.

|| Cf. *E. Eng. Pron.*, p. 333 (1869): "In the modern verse of five measures, there must be a principal stress on the last syllable of the second and fourth measures, or of the first and fourth, or of the third and some other measure. There is also a stress upon the last syllable of the fifth measure, but if any one of the three conditions above stated are satisfied, the verse is complete."

"Is it not better to allow that three out of the five feet may be — —, without laying down the law as to the order in which they may come? If I were disposed to make any more definite rule, I should prefer to say that in general it would be found that the fifth, and either the second or third foot, had the final accent." — J. B. MAYOR, *Phil. Soc. Trans.*, 1876, p. 452.

"The chief defect in the rules is in regard to the fifth measure. The general condition is that the last syllable should *not be weaker* than the preceding syllable or syllables, and that, when it is actually weaker, it should be at least longer or heavier." — ELLIS, *ib.* p. 464.

is naturally more irregular and diversified; for here the monotonous recurrence of a uniform ten-syllable line with five regular accents would be particularly inexpressive and offensive. The masterly art and delicate rythmical feeling with which Shakspere avoided this monotony make him the most musical of all writers of blank verse. Of course, the most truly characteristic features of his inimitable rythm defy analysis; but for the very reason that Shakspere was so sure a master, he did not, in his self-sufficient independence of metrical restraint, arbitrarily ignore all metrical laws. "Shakspere never mangles the type of his blank verse, consequently in every line five rythmical accents are always present or accounted-for: and it is in his method of 'accounting-for' them that Shakspere's mastery is so apparent, for it is the method of *common speech*, and his verse forever crowds the firm fabric of the type, as a canvas, with all the rythmical figures of *every-day utterance*." (SIDNEY LANIER, *Science of English Verse*, p. 215.) But the every-day utterance of Shakspere's time was in many particulars very different from our common speech. It is necessary, therefore, to realize something of the changd conditions of accent, pronunciation, etc., of Elizabethan English before we can approach the subject of rythmlic versification intelligently. Of these diversified conditions, the following may be mentiond as contributing most to the variety and beauty of Shakspere's dramatic verse:—1. The cæsural pause. 2. The place of the accent. 3. Many syllables are contracted, now uncontracted. 4. Many syllables are expanded, not now allowable.

### I. CÆSURA.

#### 1. The accent after a pause is frequently on the first syllable.

Feed and regard him nót. *A're you a mán?* Mcb. iii. 4. 58, *et seq.*

Particularly at the beginning of the line.

*Rumble thy bélly full!* *Spit fire!* *Spóut rain!* K. L. iii. 2. 14.

#### 2. An extra syllable is frequently added before a pause, especially at the end of a line.\*

'T is not alone my inky cloak, good móth-er. H. i. 2. 77.

We 'll háve a swáshing and a martial óutside. A. Y. i. 3. 122.

For mine own sáfe-ties; you máy be rightly júst. Mcb. iv. 3. 30.

For goodness dares not chéck *thee*; wear thou thy wrongs. *Ib.* iv. 3. 33.

With all the honors ón my bróther: whereón. T. i. 2. 127.

The extra syllable, however, is rarely a monosyllable:—

\* Strictly speaking, there is no such thing in rythm as a really "extra" syllable; whatever time value there is in the bar is distributed among all the sounds in that bar, whether they be one, three, or none,—that is, rests. For the identity of this variation with Chaucer's verse, see page 23, Ex. (4); and cf. p. 31, *note*.

Cromwell, I charge thee, fling away ambition:  
By that sin fell the angels; how can man, *then*,  
The image of his maker, hope to win *by 't*? H<sup>8</sup> iii. 2. 441.\*

3. Two extra syllables are sometimes allowd, if unemphatic, before a pause, especially at the end of the line. (These, however, are usually contracted (cf. III. 5, 6, 7, etc., below); there are of course but five accents. Vid. 2, note, and cf. V., below.)

Look where he comes! not poppy nor mandragora. O. iii. 3. 330.  
Is not so estimable, primitable neither. M. V. i. 3. 167.  
Peruse the letter. Nothing almost sees miracles  
But misery. K. L. ii. 2. 172; Ib. i. 1. 225.  
I dare avouch it, sir; what, fifty followers? Ib. ii. 4. 240.  
As you are old and reverend, you should be wise. Ib. i. 4. 261.  
Age is unnecessary; on my knees I beg. Ib. ii. 4. 157.

So, manacles, Cor. i. 9. 57; vérité, Ib. v. 2. 18; jéalousy, H<sup>5</sup> v. 2. 491; récompense, T. C. iii. 3. 8; fellow her, A. Y. iii. 5. 49; díeted, Cor. i. 9. 52; unmánnery, K. L. i. 1. 147.

## II. ACCENT.†

1. Some words, mostly dissyllabic, especially verbs, have the accent farther back than at present. — ABBOTT, *Gr.*, 492; ELLIS, *E. Eng. Pron.*, 930, 931.

The gentle archbishop of York is up  
With well-appointed powers. 2 H<sup>4</sup> i. 1. 119.  
I talk not of your soul: our cōpelled sins  
Stand more for number than account. M. M. ii. 4. 57.  
My cōceal'd lady to her cancell'd love. R. J. iii. 3. 98.  
Good even to my ghostly cōfessor. R. J. ii. 6. 21.

Let it work;  
For 't is the sport to have the énginer  
Hoist with his own petar. H. iii. 4. 203.

So, píoner, Ib. i. 5. 162; múniters, Cor. i. 1. 255.

Labienus bath with his Parthian force  
Extended Asia from Eúphrates. A. C. i. 2. 106.

\* Not Shakspere's. The enumeration of these redundant syllables in H<sup>8</sup> enabled Mr. Spedding, as early as 1850, to separate Fletcher's work from Shakspere's. Vid. *N. Sh. Soc. Trans.*, I., Appendix, p. 14.

† While it may not be necessary, evn for critical students, to read a permanent classic like Shakspere with his own pronunciation (which is now fairly well made out, cf. Ellis, *E. Eng. Pron.*, Cap. VIII. § 8), it is important for all to read him metrically; and when we do aright, we find, not that Shakspere himself *changd* the accent "for the sake of the metre," but that since his time the regular accent of many words *has changd*. So with the resolutions, so calld; it is we moderns who hav done the changing, by reading as one syllable what in Shakspere's time was *two*. And no observing student can fail to notice in the *spoken* language of modern poetry many slurr'd contractions and other apparent irregularities of Shakspere's verse. It is when we try to print them that they seem "forced and unnatural"

So your sweet hue, which méthinks still doth stand,  
Hath motion. Son. 114. (Walker, LVII.)  
Than twenty silly-ducking óbservants. K. L. ii. 2. 109.  
Ay, do, perséver, counterfeit sad looks. M. N. D. iii. 2. 237.  
So, H. i. 5. 162; perséverance, Mcb. iv. 3. 93.  
At Pénitapólis the fair Tháisa. P. v. 3. 4.

Cf. délectable, R<sup>2</sup> ii. 3. 7; détestable, K. J. iii. 4. 29; hórizon, 3 H<sup>6</sup> iv. 7. 81; implórators, H. i. 3. 129; maintain, 1 H<sup>6</sup> i. 1. 71; mature, K. L. iv. 6. 228; plébeians, Cor. v. 4. 39; A. C. iv. 12. 34; mankind, T. of A. iv. 1. 40; pérsppective, A. W. v. 3. 48; púrsuit, Son. 143; púrvveyor, Mcb. i. 6. 22; réceptacle, R. J. iv. 3. 39; rélapse, H<sup>5</sup> iv. 3. 107; súccessors, H<sup>8</sup> i. 1. 60.

**2.** Some words have the accent nearer the end than with us now. ("Latin [French] dissyllabic derivatives are oxytone." BEN JONSON.) — ABBOTT, 490; ELLIS, 930, 931.

I say without charácters fame lives long. R<sup>3</sup> iii. 1. 81; H. i. 3. 59.  
Mark our contráct; mark your divorce, young sir. W. T. iv. 4. 428; T. ii. 1. 151.  
Our wills and fates do so contráry run. H. iii. 2. 221.  
And world's exile is death: then bánișhëd. R. J. iii. 3. 20.  
That no révénue hath but thy good spirits. H. iii. 2. 63.  
Banisht this frail sepúlchre of our flesh. R<sup>2</sup> i. 3. 194. Cf. K. L. ii. 4. 134.  
By heaven, she 's a dainty one, sweetheárt. H<sup>8</sup> i. 4. 94.  
As 't were triúmphing at mine enemies. R<sup>3</sup> iii. 4. 91.

Cf. abjéct, R<sup>3</sup> i. 1. 106; aspéct, A. C. i. 5. 33; R<sup>3</sup> i. 1. 155; comméree, T. C. i. 3. 105; compáct, J. C. iii. 1. 215; cornér, 3 H<sup>6</sup> iv. 5. 6; edict, 2 H<sup>6</sup> iii. 2. 258; exploíts, H<sup>5</sup> i. 2. 121; instínet, Cor. v. 3. 35; obdúrate, M. V. iv. 1. 8; oppórtune, T. iv. 1. 26; porténts, O. i. 2. 45; J. C. ii. 2. 50; prescience, J. C. i. 3. 199; siníster, H<sup>5</sup> ii. 4. 85; triúmph, 1 H<sup>4</sup> v. 4. 14; welcómé, R<sup>2</sup> ii. 3. 170.

**3.** A word repeated in the same verse often has two accents the first time, and one the second; or occupies a whole bar the first time, and only part of a bar the second; and *vice versá*, according to emphasis.

These víolént desires have ví-olént ends. R. J. ii. 6. 9.  
Stíll so crúel? Still so constant, lord. T. N. v. 1. 113. Cf. IV. 1. b.  
Of greatest justice. Wri-yte, write, Rinaldo. A. W. iii. 4. 29. Cf. IV. 2. a.  
Yield, Marcius, yí-eld. Hé-ar mé one word. Cor. iii. 1. 215. Cf. IV. 1. a. 2.  
Give me that: páttience, pa-ti-énce I need. K. L. ii. 4. 274.

*Theréfore* and *whérefóre* sometimes have two accents; never *whérefo're*.

How cam'st thou hither, tell me and wheréfóre. R. J. ii. 2. 62; K. L. ii. 4. 106.  
Make haste, theréfóre, sweet love, whilst it is prime. Son. 70.

**4.** Some words have a double accent.

Try what repentence can; what can it not?  
Yet what eau it, when onc cannót repent? H. iii. 3. 65.

Toward the end of Shakspere's career the modern pronunciation became prevalent, as shown in

Your eld'st acquaintance cárnot be three hours. T. v. 1. 185.  
 Cf. I, myself, sight not once in forty year (?). 1 H<sup>6</sup> i. 3. 91.  
 And banding thém selves in contrary parts. 1 H<sup>6</sup> iii. 1. 81.

But the modern pronunciation is more common. SCHMIDT (Lex. p. 1413) states the general rule that dissyllabic adjectives and participles throw the accent back before nouns accented on the first syllable, when that is in the arsis. E. g. the form *cómplete* always precedes a noun accented on the first syllable; *compléte* is always in the predicate. Compare

He is compléte in feature and in mind. T. G. ii. 4. 73; and  
 A maid of grace and cómplete majesty. L. L. L. i. 1. 137.  
 That thou dread corpse again in cómplete steel. H. i. 5. 61.

Also,

And whom she finds forlórn, she doth lament. Lucr. 1500; and  
 And from the fórlorn world his visage hide. Son. 33.

Cf. Advrése, pernicious enemy. R<sup>2</sup> i. 3. 82; and  
 Thy ádverse party. Son. 35.  
 Verse to constancy confíned. Son. 105; and  
 Forfeit to a cónfined doom. Son. 107.  
 Of our despised nobility. H<sup>8</sup> iii. 2. 291; and  
 The pangs of déspised love. H. iii. 1. 72.  
 Romeo is exfled. R. J. iii. 2. 133; and  
 Calling home our éxiled friends. Mcb. v. 8. 66.  
 Obscúre and lowly swain. 2 H<sup>6</sup> iv. 1. 50; and  
 His óbscure funeral. H. iv. 5. 213.  
 Profoúnd simplicity. L. L. L. v. 2. 52; and  
 These prófound heaves. H. iv. 1. 1.  
 Secúre foolhardy king. R<sup>2</sup>. v. 3. 43; and  
 Upon my sécure hour thy uncle stole. H. i. 5, 61.  
 Supposed sincére unholy in his thoughts. 2 H<sup>4</sup> i. 1. 202.  
 Sir, in good sooth, in sincere verity. K. L. ii. 2. 111.

So, contrived, corrupt, dispersed, distinct, distract, exact, exhaled, expired, express, extreme, humane, profane, remiss, severe, supreme. Especially adjectives and participles with the prefix *un-*.

How shall your houseless heads and únfed sides. K. L. iii. 4. 30. (Vid. Sch. I. c. ff.)

##### 5. Words in *-ized* and *-ised* throw the accent back (pron. ȳsēd).

As I by friends am well advértisé. R<sup>3</sup> iv. 4. 501.  
 Why thy canónized bones hearsed in death. H. i. 4. 47.  
 And when this arm of mine hath chástisé, R<sup>3</sup> iv. 4. 331.  
 Authóriz'd by her grandam shame itsélf. Mcb. iii. 4. 66.  
 Of Jacquës Falconbridge solémnizé. L. L. L. ii. 1. 42.

## 6. French accent sometimes retained.

Young, valiant, wise, and, no doubt, right royál. R<sup>3</sup> i. 2. 245.

So, reasón, merchánt, fortúne, pardón, mercý. This Romance accent in blank verse, however, is commoner just before Shakspere (*vid. SCHROEER, Die Anfänge des Blankverses in England, Anglia IV. 15 ff.*): paláce, mountaín, manére, envý, poisón, seasón, honoúr, pictúre (SURREY); mischfef, entráiles (SACKVILLE); marriáge, experíence (GASCOIGNE); lións, christáll, etc. (SPENSER, *Visions of Belay*); honést, argúe (LYLY).

## 7. Our spondee frequently trochaic in Shakspere.

Hark, hark, the lark at héaven's gate sings. Cy. ii. 3. 21.

I pray thee Launce, an if thou seest my boy,  
Bid him make haste, and meet me at the nórth gate. T. G. iii. 1. 258.

On the bát's back I do fly. T. v. 1. 91. As hórseback, now.

I take thy hand, this hand,  
As soft as dóre's down and as white as it. W. T. iv. 4. 374.

So, jáy's nest, T. ii. 2. 173; swán's nest, Cy. iii. 4. 142; wéalth's sake, C. E. iii. 2. 6; fáir-play, K. J. v. 1. 67.

## III. CONTRACTIONS. (ELLIS, 939, 940.)

## 1. Prefixes dropt. (ABBOTT 466; ELLIS, p. 939).

(a)bove, Mcb. iii. 5. 31; (a)bout, T. i. 2. 220; (be)cause, Mcb. iii. 6. 21; (ac)count, H. iv. 7. 17; (be)havior, H. i. 2. 81; (a)larum, Cor. i. 4. 9; (be)nighted, K. L. iv. 5. 13; (an)noyance, H. iii. 3. 13; (ap)parel, K. L. iv. 1. 51; (com)plain, Ib. iii. 1. 39; (e)scape, oftn; 'scuse for excuse, O. iv. 1. 80; (at)tend, H. iv. 3. 47.

A soothsayer bids you (be)wáre the ides of March. J. C. i. 2. 19.  
(Be)cómes (en)déar'd by béing láck'd. A. C. i. 4. 44.

## 2. th in the middle of a word oftn dropt after a vowel. (ABBOTT, 466.)

In other the *th* is so completely dropt that it has becom our ordinary "or." So whether is oftn writn *wh'er* (K. L. ii. 1. 55), and nearly always so pronounct.

Whether aught to us unknown afflicts him thus. H. ii. 2. 17.  
And whether he run or fly they know not whether. V. A. 51.

Either Heav'n with light'ning strike the murderer dead,  
Or earth gape open wide. R<sup>3</sup> i. 2. 64.

*Glou.* The king is in high rage.

*Corn.* Whither is he going? K. L. ii. 4. 299; A. Y. i. 3. 92.  
Tell me your counsels, I will not disclose 'em. J. C. ii. 1. 298.

So, brother, R<sup>2</sup> v. 3. 137; further, 1 H<sup>4</sup> iii. 1. 257; bither, R<sup>3</sup> i. 4. 250; thither, 2 H<sup>6</sup> i. 4. 78; rather, O. iii. 4. 25; neither, M. V. i. 1. 78.

3. Contraction takes place when a vowel follows **v**. Cf. *hast* = hastest; *has* = hath or haves; *o'er* = over; *e'er* = ever; *evil* = ill, as now.

Having God, her conscience, and these bars against me. R<sup>3</sup> i. 2. 235.

Cf. M. V. iii. 2. 124; V. A. 823; 1 H<sup>4</sup> iii. 1. 34; T. A. v. 1. 61; A. W. v. 3. 123.

Trável you far ón, or are you at the farthest. T. S. iv. 2. 73.

No márvel, my lord, tho' it affrighted you. R<sup>3</sup> i. 4. 64.

Cf. 'T is márle he stabb'd you not. B. Jonson, E. Man out H., v. 4.

A déril, a bor-*n* dév-il, in whose nature. T. iv. 1. 188. (Cf. II. 3.)

So also, Mcb. iv. 3. 56; II<sup>5</sup> iv. 1. 12; 1 H<sup>6</sup> i. 3. 85; cf. T. N. i. 5. 270.

The spirit that I have scene

May be a *deale*, and the *deale* hath power

\* T' assume a pleasing shape. H. ii. 2. 627; Q2. Q3.

So, dram of *eale* = evil (*Ib.* i. 4. 36) = ill, as now. Cy. v. 5. 60; K. J. iii. 4. 115; II<sup>5</sup> iv. 1. 5.

4. Final vocalic **-r** (-er, -re), **-l** (-el, -le), **m**, and **n**, frequently resume the force of consonants, particularly before another vowel or **h**, with corresponding loss of syllable.\*

Report should render him hourly to your ear. Cy. iii. 4. 153. Read: ren-d'r'im. This letter he early bid me give his father. R. J. v. 3. 275. Read: lét-t'r'e.

Cówards fá-ther cówards and báse things sí-re báse. Cy. iv. 2. 26.

And trouble deaf heaven with my bootless cries. Son. 29. Read: trúbl deaf.

I'd whistl' her off and let her drown the wind. O. iii. 3. 262; K. L. iv. 2. 29.

In the dark backward and abysm of time. T. i. 2. 50. Read: abýs-mof.

The méssengers fróm our sister and the King. K. L. ii. 2. 54; A. C. iii. 6. 31.

Had we done so at first, we had droven them home. A. C. iv. 7. 4. Read: we'd dróv-ném.

So, driven, O. i. 3. 232; and Heaven, given, etc., as in modern hymns.

Needle in "Gammer Gurton's Needle" rymes with *feele*.

Cf. And griping it the needle his finger pricks. Lucr. 319.

To thread the postern of a small needle's eyé. R<sup>2</sup> v. 5. 17; K. J. v. 2. 157.

Ct. I am a géndlman óf a company. H<sup>5</sup> iv. 1. 39; gen'man, UDALL.

\* It must not be forgotn that the liquids **l**, **m**, **n**, **r**, in English, as well as in the ancient languages (*vid.* Am. Jour. Philol., I. 3. 282), are sounds capable of being prolongd and susceptible of accent, and that consequently they can each form a syllable. (*Vid.* Sievers, *Phonetik*, p. 29, sqq.) E. g. hev-*n* = heaven, not heav-én; hán-*dl*, not hand-*el* or hand-*le*. (Sweet, §§ 252, 254.) Vocalic *m* occurs, for example, in the vulg. pron. el-*m* for elm, and in abysm, chasm, prism. Final vocalic *r*, however, has for the most part becom the neutral vowel ə (as in *but*). E. g., "tha writə-ə," for "the writer." But the *r* reappears before a vowel, "tha writə-*r* of books"; sometimes evn where it does not legitimately belong, as "the idea-*r* of it." (*Vid.* Storm. Eng. Phil., I. 92.) Now a large number of contractions in Shakspere arise from the surrender of this syllabic function of **l**, **m**, **n**, and **r**. *Id.* W. D. WHITNEY, *The Relation of Vowel and Consonant, Oriental and Linguistic Essays*, p. 277 sqq.

So, sample, Cy. i. 1. 48; people, 3 H<sup>6</sup> iv. 2. 2; uncle, A. Y. i. 3. 44; little, H<sup>8</sup> iii. 2. 336; K. L. ii. 4. 91; humble, T. S. i. 1. 174; noble, T. A. iv. 1. 29; couple, T. S. iii. 2. 42; suffer, T. G. v. 4. 76; master, T. i. 2. 162; father, T. i. 2. 1; encounter her, W. T. ii. 1. 20.

Cf. For him were lévere have at his beddës heedë. CHAUCER, Prol. C. T. 293.

5. The force of *r* is also effectiv in certain classes of words (the greater part of them composed of two short syllables), which are frequently contracted into one syllable, or occupy monosyllabic places in the line, chiefly when they are followed by vowels. E. g. :—

*Ham.* Perchance 't will walk again.

*Hor.* I wárrant it will. H. i. 2. 243.

: have cast off forever; thou shalt, I wárrant thee. K. L. i. 4. 332.

A bárren detéstèd vale you see it is. T. A. ii. 3. 92.

And then they say no spirit dares stir abroad. H. i. 1. 161; T. i. 2. 215.

Place bárrels of pitch upon the fatal stake. 1 H<sup>6</sup> v. 4. 57.

So, Clarence, 3 H<sup>6</sup> iv. 1. 9; alarum, Mcb. v. 5. 51; Cor. ii. 2. 80; flour'shing, T. G. v. 4. 3; nourish, 2 H<sup>6</sup> iii. 1. 348 (cf. nurse).

6. The weakest unaccented syllable in polysyllables oftn slurr'd over, particularly *i*. (See 5, *ad fin.*)

Judicious pun'shment! 'T was this flesh begot. K. L. iii. 4. 76.

His short thick neck cannot be eas'ly harm'd. V. A. 627.

Of smooth civíl'ty, yet am I inland bred. A. Y. ii. 7. 96.

So, prett'ly, heart'ly, am'ty, qual'ty hostil'ty, curios'ty, importun'ty, indign'ty, commun'ties, hunnid'ty, pur'ty; moiety, Son. 46.

Hold thee from this forever. The barbarous Seythian. K. L. i. 1. 118.

Our purpose nécessary ánd not envious. J. C. ii. 1. 178.

Thoughts speculative their unsure hopes relate. Mcb. v. 4. 19.

Conjectural marriages making parties strong. Cor. i. 1. 198.

Innocent milk in it most innocent mouth. W. T. iii. 2. 101.

*Oliv.* How now, Malvolio!

*Mal.* Ma'am, you 've done me wrong. T. N. v. 1. 336.

Go thóu to sánctuary ánd good thoughts possess thee. R<sup>3</sup> iv. 1. 94. *Vid.* Ellis, p. 948.

So, blemish, W. T. iii. 2. 199; prom'sing, C. E. v. 1. 222; conference, Mcb. iii. 1. 80; majesty, A. W. ii. 1. 98; remedy, Mcb. iii. 2. 11; inventory, H<sup>8</sup> iii. 2. 152; stillitory, V. A. 74; Bartholomew, T. S. Ind. i. 105; Haverford, R<sup>3</sup> iv. 5. 7; ignominy, M. M. ii. 4. 111; Enobarbus, A. C. iii. 2. 55; par'lous = perilous, R<sup>3</sup> ii. 4. 35; canstick = candlestick, 1 II<sup>4</sup> iii. 1. 131.

7. Words in which a "light" vowel sound is preceded by a "heavy" vowel sound are slurr'd into monosyllables.

That ón the view and knówing of these conténts. H. v. 2. 44.

The which no sooner had his prówess confirm'd. Meb. v. 8. 41.

And executing th' outward face of róyalty. T. i. 2. 104.

So, being, doing, seeming, saying, playing, growing, tying, drawing, blowing, power, jewel. Cf. po'sy of a ring, H. iii. 2. 162. So, poetry and poet in Elizabethan writers. Sheriff, 2 H<sup>4</sup> iv. 4. 4 = shrieve.

**8. ed following d or t oftn not writhn and when writhn not pronouncet.**

For treason executed in our late King's days. 1 H<sup>6</sup> ii. 4. 91; v. 1. 169.

Was aptly fittet and naturally performed. T. S. Ind. i. 87.

When service sweat for duty, not for meed. A. Y. ii. 3. 58.

And I of ladies most dejeet and wretched. H. iii. 1. 163.

The wild waves whist. T. i. 2. 379. MILTON, Nativ. Ode, 64.

Cf. Abb. 341, 342, and *vid.* H. ii. 1. 112; A. Y. i. 2. 156; M. V. iii. 2. 169; M. Ado ii. 1. 189, etc.; H<sup>5</sup> i. 2. 305; 1 H<sup>4</sup> v. 5. 13.

Similarly two dental syllables are contracted into one. E.g. *it* after *let*, *set*, *yet*, etc.

I humbly *sét it* at your will; but *fór* my mistress. Cy. iv. 3. 13.

You are a young húntsman, Marcus; *lét it* alone. T. A. iv. 2. 101.

You see is kill'd in him; and *yet it* is danger. K. L. iv. 7. 79.

**9. ed of participles and preterits (particularly after palatals) contracted into d (after k and s (sh) = t).**

Lay me stark-naked and let the water flies. A. C. v. 2. 59; H. iv. 7. 52.

By what by-páths and índirect *crook'd* wáys. 2 H<sup>4</sup> iv. 5. 185.

Let hell make *crook'd* my mind to answer it. 3 H<sup>6</sup> v. 6. 79.

Alack, for lesser knowledge! how accúrsed (= 't)

In béing so blest. W. T. ii. 1. 38. (Cf. III. 7.) T. i. 2. 61.

What can happen

To me above this wretchedness? All your studies

Make me a curse like this. H<sup>8</sup> iii. 1. 122.

Thus like a slave *ragg'd*, like a felon gyv'd. HEYWOOD.

Sometimes contracted and uncontracted in the same line.

Hence banishëd is bánißh'd fróm the world. R. J. iii. 3. 19. (Cf. II. 3.)

To this unlook'd for, unpreparëd pomp. K. J. ii. 1. 560.

That were embataillëd and rank'd in Kent. Ib. iv. 2. 200.

Despís'd, distressëd, hated, mártýr'd, kill'd. R. J. iv. 5. 59.

**10. The plural and the possessive case of nouns in which the singular ends in s, se, ss, ce, and ge, frequently writhn and more frequently pronouncet without additional syllable. (WALKER, LI.; ABBOTT, 471.)**

*Doct.* You see her eyes are open.

*Gent.* Ay, but their *sense* are shut. Mcb. v. 1. 29; Son. 112.

The images óf revolt and flying off. K. L. ii. 4. 91.

I'll to him; he is hid at Laurence' cell. R. J. iii. 2. 141.

How many ways shall Carthage's glory grow. SURREY'S Æn. iv. (Walker.) As blanks, benevolences, and I wot not what. R<sup>2</sup> ii. 1. 250.

For tinctures stains relics and cognizance'. J. C. ii. 2. 89; *Ib.* ii. 1. 148.

Are there balance' here to weigh the flesh? M. V. iv. 1. 255.

Sits on his horse' back at mine hostess' door. K. J. ii. 1. 289 ff.

Giving my verdict on the white rose' side. 1 H<sup>6</sup> ii. 4. 48.

Stept before targe' of proof (plural). Cy. v. 5. 5; A. C. ii. 6. 39.

Cf. KEATS, *Endymion*, iii., "brazen beaks and targe'; Rudders," etc.

Is modern English *pulse*, after same analogy, for *pulses*, in SHELLEY, *Revolt of Islam*, V. xlvi., "From both the hearts whose pulse in joy now beat together"?

So, George('s), R<sup>3</sup> v. 3. 344; purpose(s), Cy. iv. 3. 15; service(s), O. i. 2. 18; convéyance(s), C. v. 1. 54. These verse. DANIEL.

Will see the *porpoise* and the dolphins play. SIMILY, *Narcissus*.

## 12. Superlativ oftn contracted.

The sweet'st, dear'st creature's dead, and vengeance for 't

Not dropt down yet. W. T. iii. 2. 202.

This is thy eld'st son's son. K. J. ii. 1. 177; Cy. i. 1. 58.

The stern'st good night. Meb. ii. 2. 4.

Cf. Thou stróak'dst me and mad'st much of me, would'st give me. T. i. 2. 333.

So, thought'st, A. W. ii. 1. 133; spok'st, W. T. i. 2. 88; speak'st, L. L. L. iv. 1. 12; lov'st, W. T. i. 2. 174; split'st, *ib.* 349; great'st, A. W. ii. 1. 163; fair'st, W. T. iv. 4. 112; new'st, Meb. iv. 3. 174; deep'st, T. G. v. 4. 71; near'st, W. T. iii. 2. 52; rar'st, P. v. 1. 233; faithfull'st, T. N. v. 117; strong'st, T. iv. 26; un-pleasant'st, M. V. iii. 2. 254. Cf. POPE, *Imit. Hor. Epist.* i. 60, "arrant'st puppy."

**13. OTHER CONTRACTIONS** (WALKER, V., VI.). Personal pronouns: *it* = 't; *us* = 's; *in the* = i' the; *on the* = o' the; *in his* = in's; *of his* = o's; *he has* = h'as; *they have* = they've; *thou wert* = th'wert; *you were* = you're; *he were* = h' were; *she were* = sh' were, H. iv. 5. 14; *at the* = at', K. L. ii. 4. 10, cf. *Ib.* ii. 2. 116; *that it* = *that*', K. L. i. 1. 211. So, *this' = this is*:

O this' the poison of deep grief; it springs. H. iv. 5. 76.

This' a good block. K. L. iv. 6. 187.

Rey. My lórd, I háve.

Pol. God be with you, fáre you well. H. ii. 1. 69.

God b' wi' you = Good bye. B'wye old gentleman. SMOLLET, *Rod'k Random*, ch. iii. ad fin. Cf. Godgigoden, R. J. i. 2. 57 = God give you good even; God dig you den, L. L. L. iv. 1. 43; Godild, H. iv. 5. 41 = God yield; 's wounds, H. ii. 2. 604 = 'zounds, O. i. 1. 86 = God's wounds. So, 'sblood, H. ii. 2. 384. Cf. By'r leave, M. M. iv. 3. 115; Cy. ii. 3. 70; By'r lady, R. J. i. 5. 35, H. iii. 2. 140; and oftn in prose.

## IV. EXPANSIONS OR RESOLUTIONS.\*

1. Liquids maintain their phonetic force as vowels. (See III. 4, note.)

a. 1. *Syllabic r.* (ELLIS, 451; ABBOTT, 477-480.)

You sent me deputy to I-re-land. H<sup>3</sup> iii. 2. 260.

I am the son of Hen-r-y the Fifth. 3 H<sup>6</sup> i. 1. 107.

Farewell: commend me to your mfs-tr-éss. R. J. ii. 4. 204.

Good my lord, the séc-r-ets of nature. J. C. iv. 2. 74.

Ignomy in ránsom and free pá-r-dón

Á're of two houses, lawful mé-r-cy. M. M. ii. 4. 111, 112; R<sup>3</sup> iv. 4. 515.

(Cf. II. 3.)

So, mons-tr-ous, Mcb. iii. 6. 8; ang-r-y, T. of A. iii. 5. 57; en-tr-ance., R. J. i. 4. 7; coun-tr-y, T. N. i. 2. 21; Cor. i. 9. 17; pil-gr-im, A. W. iii. 5. 43; breth-r-en, T. A. i. 1. 347; chil-dr-en, C. E. v. 1. 360; Ber-tr-am's, A. W. i. 1. 94; frus-tr-ate, A. C. v. 1. 2.

2. This syllabic r (final) occurs most frequently after a long vowel sound, especially in monosyllables.

As fíre drives out fíre, so pity pity. J. C. iii. 1. 171.

I know a bank wher-re the wild thyme blows. M. N. D. ii. 1. 249.

Hear, Nature, hé-ar; dé-ar Goddess, héar. K. L. i. 4. 297.

Hath turn'd my feignëd prýers ón my head. R<sup>3</sup> v. 1. 21.

Máy-or, farewéll, thou dost but what thou mayst. 1 H<sup>6</sup> i. 3. 86.

The greatest strength and pów-er he can make. R<sup>3</sup> iv. 4. 449.

So, fá-ir, T. iv. 1. 31; fá-re, K. J. v. 7. 35; mé-re, K. L. ii. 4. 99; thé-re, R. J. iv. 5. 36; whé-re, H. i. 2. 185; né-ar, Mcb. ii. 3. 146; té-ars, Cor. v. 6. 101; yé-ar, T. i. 2. 53; si-re, A. W. ii. 3. 142; mó-re, K. L. v. 3. 168; yoú-r, W. T. iii. 2. 232.

3. This same r is oftn prolongd with a kind of burr, giving another syllable. Cf. sirrah = sir.

Look how he makes to Cæsar! marrk him! J. C. iii. 1. 18; T. i. 2. 88.

Strikes his breast hárrd and anon he casts. H<sup>3</sup> iii. 2. 117.

The wé-ird sisters hand in hand. Mcb. i. 3. 32.

Do more than this in spórt. Fáther, fáther! K. L. ii. 1. 37.

To show her bleeding body thórough Rome (= E. E. thurh), Luer. 1851.

So, apá-rt, A. C. iii. 13. 47; á-rts, L. L. L. ii. 1. 45; thí-rd, 1 H<sup>6</sup> i. 1. 276; wó-rd, H. iii. 4. 180; fou-rth, R<sup>2</sup> iv. 1. 112; héar-t, Cor. iii. 2. 54; lórrd, R<sup>3</sup> ii. 1. 110; márrch, H<sup>5</sup> iii. 6. 150.

\* Just as in music, rests may receive part of the time-allotment of a bar, so, effective disposition of pauses, even in accented positions, in the verse, may frequently obviate the necessity of resolution.

b. *Syllabic l.* (Spenser inserts the unnecessary *e* in some of these words; as, handeling, F. Q. i. 8. 28; enterance, *Ib.* 34.)

A rotten case abides no han-*dl-ing*. 2 H<sup>4</sup> iv. 1. 161.  
 Than Bolingbroke's return to Eng-*l-and*. R<sup>2</sup>. iv. 4. 263.  
 Why, then, I wi-*ll*. Fá-rewell, old Gaunt. R<sup>2</sup> i. 2. 44.  
 Just as you left them, — a-*ll* pris'ners, sir. T. v. 1. 8.  
 Yea, lookst thou pá-*le*? Let me see the wríting. R<sup>2</sup> v. 2. 57.  
 Be freé and heá-lthfúl. So tart a favör. A. C. ii. 5. 38.  
 This ignorant present and I feé-*l* now. Meb. i. 5. 58.  
 While he himself keeps in the có-*ld* field. 3 H<sup>6</sup> iv. 3. 41.

So freqnertly adverbs in -*ly* (Walker, p. 23), deep-*l-y*, W. T. ii. 3; short-*l-y*, R<sup>3</sup> iv. 4; quick-*l-y*, M. M. ii. 4. So, assemb-*l-y*, Cor. i. 1. 159; nob-*l-y*, K. L. v. 1. 28; humb-*l-er*, H<sup>6</sup> iii. 1. 56. Cf. fid-*dl-er*, T. S. ii. 1. 158; jug-*gl-er*, M. N. D. iii. 2. 282; Lord Doug-*l-as*, 1 H<sup>4</sup> v. 2. 33; dú-*ll*, C. E. v. 1. 79; wi-*ll*, J. C. iii. 2. 153; change-*l-ing*, M. N. D. ii. 1. 23; me-*l-ted*, *Ib.* iv. 1. 163.

c. *Syllabic n* (less common).

Of quick cross ligh-*n-ing*? To watch, poor pórdu. K. L. iv. 7. 35.  
 With them, Sir Thomas Vaugh-'*n*, pris-'*n-ers*. R<sup>3</sup> ii. 4. 43.  
 I do wander everywhere,  
 Swifter than the mó-*n*'s sphere. M. N. D. ii. 1. 7. (Cf. 2. a. 5.)  
 Each man's like mí-*ne*: yéu have shówn all Héctor's. A. C. iv. 8. 7.  
 Mine ówn and not mine ów-*n*. A're you sure? M. N. D. iv. 1. 189  
 Which is most fai-*nt*. Now 't is true. T. Ep. 3.  
 At a poor man's hóuse: he ús'd me kí-ndly. Cor. i. 9. 83.

So, oftn nouns in -*ness* (Walker, p. 20), sick-*n-ess*, 1 H<sup>4</sup> iv. 1. Cf. H. ii. 2. 147 ff.; wit-*n-ess*, T. G. iv. 2. 110. So, frié-*nds*, M. M. iii. 1. 28; joi-*nt*, M. M. v. 1. 314; gó-*ne*, M. V. ii. 9. 72; the-*nce*, H. ii. 1. 148; Frá-*n-ce*, H<sup>5</sup> i. 2. 167; ord-*n-ance* (not necessarily ordinance, as Ff.), H<sup>5</sup> ii. 4. 126; thor-*ns*, *Ib.* 329; sta-*nd*, H<sup>8</sup> i. 2. 85; gra-*nt*, T. i. 2. 79; ki-*ng*, Cy. v. 5. 407.

d. *Syllabic m* (rare).

*Lear.* To this detested groó-*m*.  
*Gon.* A't your chofce, sir. K. L. ii. 4. 220.  
 But roó-*m*, fairy, here comes Oberon. M. N. D. ii. 1. 58.  
 Co-*me*, good féllow, put my fr-on ón. A. C. iv. 4. 3.  
*Card.* Ro-*me* shall rémedy this.  
*Glou.* Roam thíther théñ. 1 H<sup>6</sup> iii. 1. 51.  
 At a crackt drách-*m*! Cúshions léaden spoons. Cor. i. 5. 6.  
 Then shall the realm of Albion Co-*me* to great confus-ion. K. L. iii. 2. 92.  
 So Róme, A. C. i. 4. 73; co-*mes* (pron. cə'-mz),\* M. N. D. iv. 1. 163.

\* Phonetically in these cases in which the liquids appear, it is not necessary to suppose the first vowel sound split up or prolonged. In fact, the impression (arising in part from the inadequacy of our graphic symbols) that this style of scansion is forced and unnatural will in great measure vanish, if it be borne in mind that the *language* under consideration consists of sounds, not letters, and that the *accent* treated of is not merely a series of isolated word- or

e. *Syllabic s (se, z).* (Cf. colloq. "I sh'd think so.")

Ye-s, madám, he was of that consórt. K. L. ii. 1. 97.  
 Where práy-ers cró-ss. A't what time to-mórröw. M. M. ii. 2. 159.  
 And an etérnal cír-se fall on yóu. Mcb. iv. 1. 105.  
 Take time to paú-se; and bý thë néxt new moon. M. N. D. i. 1. 83.  
 Wór-se and worse, she will not come! O vile! T. S. v. 2. 93. (Cf. II. 3.)  
 Not in the wor-st rank of manhood say't. Mcb. iii. 1. 103.  
 I pray you, sí-rs, lie in my tént and sleep. J. C. iv. 3. 246.  
 The gó-ds, nót thë pătrícians, make it, and. Cor. i. 1. 75.  
 Why so brave, lór-ds,\* whén we join in league? R<sup>2</sup> iv. 1. 104.

2 Emphatic monosyllables oftn take the place of a whole foot.

a. Diphthongs † resolvd: —

1. *āi* or *əi*. Horrible si-ight! Now I see 't is true. Mcb. iv. 1. 122.  
 Will you be ruled by me? A'y-y, my lórd. H. iv. 7. 60.

2. *ēi*. Stáy-y, the king hath thrown his warder down. Cor. i. 3. 118.  
 I 'll b' wí' you strá-ight. Go a little befóre. H. iv. 4. 31.  
 To faf-l in the dispósing of those châncës. Cor. iv. 7. 40.  
 He humbly prays you speedy pay-yment. T. of A. ii. 2. 23.  
 So, may-y, R<sup>2</sup> ii. 1. 148; yea-y, Cor. iii. 2. 2; haí-l, Mcb. i. 2. 5. (Cf. IV. 1. b.)

3. *ōu*. O o but she 'll ke-ep her word. H. iii. 2. 214.  
 O o the difference of man and man! K. L. iv. 2. 25.  
 Is gó-ad's, thór-ns, néttles, tâils of wásps. W. T. i. 2. 329.  
 So, whó-le, K. L. i. 2. 14. (Cf. IV. 1. b.)

4. *ū*. Fóward not pémanent, swée-t not lasting. II. i. 3. 8.  
 Spéak, Lavinia, what accursed hand — T. A. iii. 1. 66.  
 So, stee-l, Cor. i. 9. 45; yie-l'd, 1 II<sup>6</sup> iii. 1. 112. (Cf. IV. 1. b.)

syllable-accents, but a *rythmical* sentence- or verse-accent. A little close observation, too, of our own natural rapid speech, will reveal many identical resolutions and contractions; we do not, however, attempt to represent them in our writn language.

\* Formerly this word, and words like it, would hav com under IV. 1. a. 3. Now the *r* has almost completely disappear'd from it, so that it generally sounds like *láw-dz*. Evn if the pronunciation in Shakspere's time cannot be *provn* to hav existed exactly as intimated here and in 2. a, its existence *now* enables the modern reader to account physiologically for many apparent anomalies which otherwise must be left unexplaind as "arbitrary licenses for the sake of the metre."

† The long vowels, so calld in English, are nearly all diphthongs. (Vid. Sweet, *Handb. of Phonetics*, §§ 200-208.) E. g. The sound in the pronoun *I* (cf. R. J. iii. 2. 45) vanishes into either *i* (machine, Melville Bell) or *i* (pity, A. J. Ellis, *Early Eng. Pron.*, 1100). The first element also varies, as seen in *Isaiah* (Ellis, p. 108; Storm, *Eng. Phil.*, p. 75); in N. Eng. it is generally *ā* (fáther). "Stay-y" vanishes in the same way: *stēi* (Storm, p. 75; Ellis, p. 1108); *o* in "goad" vanishes into *u* (full): *gōud*. "Sweet" and "boot" vanish into narrower vowel sounds (Sievers, *Phonetik*, p. 121), almost consonantal. Sweet writes them *iy* and *uw*. It will thus be seen that this resolution of the "long" vowels in Shakspere's verse is but an anticipation of the phonetic spelling of our modern pronunciation of the same sounds. (Vid. the Philological Society's *New English Dictionary*, p. xiv., 1884.)

5. *w<sup>w</sup>.* Pull off my bó-t: harder, harder, só. K. L. iv. 6. 177.  
 But méo-dý and dú-ll mélanchóly. C. of E. v. 1. 79.  
 He straight declined, dróo-p'd, took it deeply. W. T. ii. 3. 14.  
 Goó-d my lórd, give me thy favor still. T. iv. 1. 204.

So, noó-n, W. T. i. 2. 290. (Cf. IV. 1. c.)

6. *o<sup>i</sup>.* What say you, bó-ys? Will you bide with him? T. A. v. 2. 137.  
 Of their own chó-ice: óne is Junius Brutus. Cor. i. 1. 220.

b. Exclamations:—

Where be the knaves? Whá-at, no mán at dóor! T. S. iv. 1. 125.  
 But só-fí! company is coming here. *Ib.* iv. 5. 26.

Cf. You and your crá-fits you have cráfted fair. Cor. iv. 6. 118.

c. Emphasized by position or antithesis:—

When Cæsar's héad is óff. Ye-t I féar him. J. C. ii. 1. 183.  
 Of goodly thousands. Bú-t fór all this. Mcb. iv. 3. 44.  
 How in my strength you please. For yoú-u, Édmund. K. L. ii. 1. 114.

So, bú-t, A. C. v. 1. 27; ye-t, K. L. i. 4. 365; T. A. iii. 2. 76. Especially emphatic pronouns (Cf. a), yoú-u, M. V. ii. 6. 24, Cor. v. 3. 192, O. iii. 4. 44, J. C. iv. 3. 9; thoú-u (?), H<sup>5</sup> ii. 2. 128.

3. *-ion* (pron. *si-on*), two syllables, generally final. (ABBOTT, 479. List in ELLIS, 948-950.) Very common.

Of Hamlet's transformát-i-on: so cáll it. H. ii. 2. 5.  
 Yet have I fierce affect-i-ons and think. A. C. i. 5. 17.  
 Jove, Jove! this shepherd's páss-i-on  
 Is much upon my fásh-i-on. A. Y. ii. 4. 61.

So, relig-i-on, K. J. iii. 1. 279; rebell-i-on, 3 H<sup>6</sup> i. 1. 133; mill-i-on, T. A. ii. 1. 49; compan-i-on, P. i. 1. 4; obliv-i-on, T. C. iv. 5. 167; oce-an, H<sup>5</sup> iii. 1. 14; pu-is-sance, 2 H<sup>4</sup> i. 3. 77; le-o-pard, 1 H<sup>6</sup> i. 5. 31; cre-a-ture, 1 H<sup>6</sup> i. 6. 4; T. N. v. 1. 231; ple-a-sures, T. A. i. 2. 151 (?ELLIS, p. 947); gor-ge-ous, K. L. ii. 4. 271; sur-ge-ons, *Ib.* iv. 6. 196; ser-ge-ant, Mcb. i. 2. 3; extra-ordinary, H<sup>4</sup> iii. 1. 41; *Ib.* iii. 2. 78; buri-ed, H<sup>5</sup> iii. 3. 9; putrifi-ed, T. C. v. 9. 1; mortifi-ed, J. C. ii. 1. 324; miscarri-ed, M. V. ii. 8. 29; follow-ed, Cor. i. 4. 42; consider-ed, R<sup>3</sup> iii. 7. 176; bus-i-ness, Cor. v. 3. 8.

So also, final *-ience*, *-ient*, *-iant*, *-ious*, *-iage*, *-ial*, *-ier*.

And yet 't is almost 'gainst my consci-ence. H. v. 2. 307.  
 For I do know Fluellen vali-ant. H<sup>5</sup> iv. 7. 187.  
 Than the sea-monster! Pray, sir, be pati-ent. K. L. i. 4. 283.  
 Did this in Cæsar seem ambit-i-ous? J. C. iii. 2. 95.  
 And in his wisdom hastes our marri-age. R. J. iv. 2. 145.  
 Too flattering sweet to be substanti-al. *Ib.* ii. 2. 141.  
 As you are friends, scholars, and soldi-ers. H. i. 5. 141.

## 4. a. e mute pronouncet. (Relic of Early Eng. pronunciation.)

Your grace mistak-*es*: only to be brief. R<sup>2</sup> iii. 3. 9.

Till all thy bónes with aich-*es* make thee roar. T. i. 2. 370.

Who 's there that knock-*es* so imperiously? 1 H<sup>6</sup> i. 3. 5.

She dreamt to-night she saw my statuë. J. C. ii. 2. 76.

Latin *statua*; so *Ib.* iii. 2. 192; R<sup>3</sup> iii. 7. 25. (Walker, LX.)

Be valued 'gainst your wife's command-e-ment. M. V. iv. 451.

(Cf. IV. 1. c.)

So, Glou-ces-ter, 1 H<sup>6</sup> i. 3. 62; Cat-es-by, R<sup>3</sup> iii. 1. 157; Wor-ces-ter, R<sup>2</sup> ii. 2. 58; Col-e-ville, 2 H<sup>4</sup> iv. 3. 79; crád-l-*es*, T. C. iii. 3. 200.

## b. Syllabic genitiv :—

To show his teeth as white as whale's bones. L. L. L. v. 2. 332.

Of Mars's fiery steed. To other regi-ons. A. W. ii. 3. 300; T. iv. 1. 98.

## c. Syllabic French e.

The melancholy Jacqu-*es* grieves at that. A. Y. ii. 1. 26.

O my Paroll-*es* they have married me. A. W. ii. 3. 289.

His grace is at Marseill-*es*, to which place. *Ib.* iv. 3. 9.

Now Esperance, Percy, and set on. 1 H<sup>4</sup> v. 2. 97.

Dieu de batail-*les*! Where have they this mettle?

"Viv-e le roi," as I have bankt their towns. K. J. v. 2. 104.

**Cf.** A wise stout cáp(*i*)taín and soon persuaded. 3 H<sup>6</sup> iv. 7. 30; Mcb. i. 2. 34.

Great mar(*e*)shal to Hen-r-y the Sixth. 1 H<sup>6</sup> iv. 7. 70.

Sink-a-pace for *cinque pace*. T. N. i. 3. 139.

## V. ALEXANDRINES.

By means of the above contractions, softenings, etc., the reader may avoid the so-call'd "extra" syllables in many of the trisyllabic measures. To know when to contract and when to resolve, however, will depend very much upon his musical ear and metrical taste. Bear in mind what has been thrown out about the "time-allotment" of each bar and about the rythmical sentence- and verse-accent. (Cf. Sievers,\* §§ 25, 32-34.) Don't try to *scan*;

\* "Wir verstehen jetzt unter der Accentuirung eines Wortes die relative Charakteristik aller seiner Silben, unter Satzaccentuirung die relative Charakteristik aller Theile eines Satzes." (p. 177.) Cf. SWEET, § 259: "The only phonetic function of word-division is to indicate occasionally the syllable-divisions in sentences. . . . Word-division is perfectly useless to those readers who are practically familiar with the particular language: they do not hear any word-division in rapid speech, and require it still less in slow, deliberate reading." § 314. (Cf. p. 115, and ELLIS, p. 1206.) On pp. 117-119, Sweet prints a passage of Tennyson's blank verse, "The Passing of Arthur," Shelley's "To-Night," and Keats's "In a Drear-nighted December," representing graphically his own natural syllable-accentuation. Cf. F. TECHMER, *Die Silbe, Internationale Zeitschrift*, Th. I. pp. 167-170. Leipzig, 1884. And ELLIS, *On Accent and Emphasis*, *Phil. Soc. Trans.*, 1873-74, p. 128 ff. "Of course the ordinary spelling-book syllabi-

but aim at the sense. (See p. 21, Emerson.) "Be not too tame neither," that is, too slow. Read easily and naturally; and just as in a musical "air with variations" the melody of the "air" is never wholly obscured by the "variations," so the characteristic type of Shakspere's verse will maintain itself through all the rythmical variations; the "extra" syllables will of themselves appropriate their rightful "time-allotment," most of them will be obscured in pronunciation to the uniform vowel sound *a* (but), and many of them will disappear altogether. Five stress-periods, however, will be distinctly markt: varying in emphasis, to be sure, but rarely exceeding five in number. For the imported French heroic verse of six feet in two halves, each with three accents, tho' poems in this metre ushered in the Elizabethan era,\* was never quite in the spirit of English versification. That Shakspere uses it occasionally for variety † is not surprising, considering the place it fill'd in literature in his time; but its slow, crawling movement is,

ification is pure nonsense. . . . The division of words was not marked in the older Greek or in Sanskrit. In English, any one who compares the written with the spoken divisions must feel how arbitrary the former are, and how widely the two divisions disagree. . . . Now the specific differences on which alone depend the effects known as accent and emphasis form two distinct classes according as they are *fixt* or *free*. The *first class* includes *accent* and the native *intonation of sentences*; the *free class* then includes *emphasis* and *rhetorical expression*. The means at the disposal of speakers for both classes are length, pitch, force, and form, with their successions and glides. But different languages differ greatly in their arrangement of these as *fixt* and *free*. . . . Laconically English accent may be defined as *fixt* force and free pitch. (So German and Italian, but in French, force and pitch, and even length, are practically *free*; hence there is no *accent*, but only *emphasis*.) In the classical languages, length was *fixt*, and also the direction of the change of pitch; but force was probably *free*." Cf. his *Quantitative Pronunciation of Latin*, Cap. V. The logical accent will of course vary with each individual's interpretation of the text. The rythmical accent, on the other hand, (characterizd by increase of intensity, not by change of pitch,) occurs regularly, and marks the "verse-bars; the effect of the rythmic accent is therefore to establish a definit rythm for the ear, while that of the logical accent is to *disestablish* this rythm by differently timed recurrences which set up different groupings of two three, or more bars. Cf. LANIER, p. 87.

\* "Poems in this metre ushered in the era of Elizabeth; and no one can look with other feelings than respect upon the favourite rhythm of a Howard, a Sidney, and a Drayton." — GUEST, *Hist. Eng. Rythms*, I. 255.

† For example, see II. iv. 5. 141, quoted below. For a complete list of Shakspere's Alexandrines, see Mr. Fleay's exhaustiv paper in INGLEBY's *Shakspere: The Man and the Book*, Part II. (1881), p. 71 ff., in which all his earlier metrical tables, etc. are revis'd and enlarg'd. Up to *All's Well* and *Measure for Measure*, the number of Alexandrines varies from half a dozen to a dozen in each play (except R. J., surreptitiously printed with 27, all of which were corrected in Q<sup>2</sup>, and R<sup>2</sup> with 54, all of which ought to hav been similarly corrected, but unaccountably escapd). Shakspere's "Third Period" begins in *A. W.* and *M. M.* with a larger proportion of Alexandrines, and with the still more decisiv change in the markt increase of "extra mid-syllables" before the main cæsura; it begins to close with the appearance in *Lear* of a new kind of Alexandrine, having a pause after the second syllable. This is common to the "Fourth Period," which is characterizd not only by a larger proportion of Alexandrines, but also by an increast number of cæsuras after the second, fourth, fifth, seventh, ninth, and tenth syllables; by an increase of broken lines, of feminine and weak endings, and by a corresponding decrease of rymed and end-stopt lines. See Appendix on the Verse Tests.

as we shall see, quite foreign to his color-full rythmic variation of the 3-rythm type. (On the term 3-rythm, see p. 32.)

An interesting confirmation of this view is furnishit by the corroborativ evidence of the verse-tests, when applied to the question of the divided authorship of *H<sup>8</sup>*, first suspected on moral and æsthetic grounds. Tennyson, in his undergraduate days (1829-33), usd to read to his friends the genuine parts of this play, and Emerson, in *Representative Men* (publisht 1850), little suspecting Fletcher, said : —

“ In *Henry VIII.* I think I see plainly the cropping out of the original rock on which his own finer stratum was laid. The first play was written by a superior, thoughtful man, with a vicious ear. I can mark his lines, and know well their cadence. See Wolsey’s soliloquy, and the following scene with Cromwell, where, instead of the metre of Shakspeare, whose secret is that the thought constructs the tune, so that reading for the sense will best bring out the rhythm, — here the lines are constructed on a given tune, and the verse has even a trace of pulpit eloquence.”

A careful comparison of this scene with any of Shakspeare’s undoubted work (act i. ses. 2, 3 ; ii. 3, 4 ; iii. 2 (to 203) ; and v. 1) will reveal the secret of the immense musical difference between them. For while Shakspeare’s double-ending lines are nearly all “run on,” thereby varying the rhythm, without destroying the five-barrd metrical type of the blank verse, Fletcher’s, on the other hand, are nearly all “end-stopt”; the “extra” syllable, owing to the pause, seems to begin a sixth bar, and the slow, heavy, un-Shakspearian rhythm is therefore due to the fact that Fletcher’s lines are really Alexandrines with a deficient final syllable. E. g. : —

Farewell! | a long | farewell,\* || to áll | my gréat | něss! |  
 This is | the state | of man: || to-dáy | he púts | forth |  
 The ten | der leaves | of hope; || to-mór | row blós | sõms, |  
 And bears | his blush | ing hon | ors thick | upón | hím; |  
 The third | day comes | a frost, || a kill | ing frost, |  
 And, when | he thinks, | good ea | sy man | full sure | lý |  
 His great | ness is | a ripen | ing, nips | his róot, |  
 And then | he falls | as I | do, etc. iii. 2. 351 ff.

Yet Ellis says that “Shakspeare seems never to hesitate to use a pure Alexandrine when it suits his convenience”; and he considers Abbott’s “trimeter couplet”† but a difference of terms; for “the true Alexandrine as a pause at the end of the third measure” (p. 943). Ellis distinguishes well- and lightly-markt Alexandrines (pp. 945-946), and evn adds some resulting from resolutions (p. 952).

\* Cf. FLETCHER’S *Cupid’s Revenge*, iv. 4: “ Farewell!  
 To all our happiness, a long farewell!”

† Apparent Alexandrines are often couplets of two verses of three accents each. They are often thus printed as two short verses in Ff. But the degree of separateness between the two verses varies greatly. ABB. 500.

A few comparisons, however, will reveal the artificial un-Shaksperean accentuation of some of Mr. Ellis's "well-markt Alexandrines." (*Vid.* his own definition of Shakspere's verse, p. 5.) Compare:

The flúx | of cóm | paný. || Anón. | a cáre | less hérd. A. Y. ii. 1. 52, with

The flux of company. A -non a care- less herd.\*

[Cf. III. 6.]

And Tho' yet of Hamlet our dear brother's death,  
The mem | orý | be green, || and that | it us | be-fitted  
To bear our hearts in grief. . . . H. i. 2. 1. Compare with

The mem' ry be green, and that it us be - fitted or, be - fit.' (III. 8.)

Now see *commendable*, M. V. i. 1. 111, and contrast Ellis's reading:—

'Tis swéet | and cóm | men-dá | ble in | your ná | ture, Hámlet. H. i. 2. 87, with

'Tis sweet and commend'a - ble in your na - ture, Hamlet. or, and commend'ble.

Cf. As chil | dren fróm | a bear || the Vól | sees shún | ning him. Cor. i. 3. 34, and

As chilr'n from a bear the Vol - sees shun - ning him.

So, All mó|r|tal cóñ|sequén||ces háve | pronounced | me thús. Meb. v. 3. 5.

A.. mor|tal cóñs|'quence(s) || háve | pronounced | me thus.

I próm|ise yóu | I ám | afráid | to héar | you téll it. Cor. i. 4. 65.

I próm'se | you I'm | afráid | to héar | you téll 't.

Come sis|ter, cóus|in, I | would say, | pray pá|r|don mé. R<sup>2</sup> ii. 2. 105.

Come sis|ter, cóus'n, | I'd sáy | pray pá|r|don mé.

*Anne.* I wóuld I knew thy héart. || *Glou.* 'T is figured in my tóngue.

*Anne.* I féar me bóth are fálse. || *Glou.* Then néver man was trúe.

*Anne.* Well, wéll, put úp your swórd. || *Glou.* Say thén my péace is máde.

R<sup>3</sup> i. 2. 193.

\* On the musical notation, see p. 31, *note*, and p. 32.

The pause may perhaps justify the last as “trimeter couplets.” The following, however, are genuine Alexandrines. (Notice the cæsuras.)

(Spenserian.) And these | does she | apply | for warn | ings and | porténts. J. C. iii. 1. 23. Cf. L. L. L. v. 2. 201; M. V. ii. 9. 25; T. i. 2. 236.

(2d syl.) *Whip him.* || Were 't twen | ty of | the great | est trib | utaries. A. C. iii. 13. 96.

(3d?) *Rinal* | *do*, || *you* | *did nev* | *er lack* | *advice* | *so much*. A. W. iii. 4. 19.

(4th.) Shall there | attend you. || *My re* | *compense* | *is thanks*, | *that's all*. P. iii. 4. 16.

(5th.) I 'll no | gainsay | ing. || Press | me not, | I beseech | you, so. W. T. i. 2. 19. This pause is characteristic of W. T., as (8) is of H<sup>s</sup>. (FLEAY, *l. c.*, p. 90.)

(6th. French.) Of your | dear fa | ther's death, || is't writ | in your | revenge. II. iv. 5. 141.

(7th.) In mon | ument | al mock | ery. || Take | the in | stant way. T. C. iii. 3. 153.

(8th.) More worth | than emp | ty van | ities; || Yet prayers | and wishes. H<sup>s</sup> ii. 3. 69.

At Mar | ia | na's house | to-night. || Her cause | and yours. M. M. iv. 3. 145. Marian's? as Helen for Helena, M. N. D. i. 1. 208. Cf. Cor. v. 1. 68.

(9th.) The os | tenta | tion of | our love | which, || left | unshown. A. C. iii. 6. 51.

(10th.) Let it | be grant | ed you | have seen | all this || — and praise. Cy. ii. 4. 92.

(11th?) The war | like ser | vice he | has done | consid | er: || think. Cor. iii. 3. 49.

Cf. A chérry líp, a bónny éye, a pássing, pléasing tongue. R<sup>3</sup> i. 1. 94, seven measures!

Cf. also T. A. i. 1. 203, a saturnine; and L. L. L. ii. 1. 232 ff., 4-rhythm.

Lines with *four* accents are very rare, unless there is, (1.) a pause,\* or (2.) interruption in the line. When there is (3.) a change of thought, they are not uncommon. This is calld the logical pause.

(1.) Must gíve us paúse. |' | Thére 's the respéct. H. iii. 1. 68.

(2.) He 's tá'en. [Shout.] And hárk, they shout for jóy. J. C. v. 3. 32.

(3.) Lét us withdráw. |' | 'T will be a stqrm. K. L. ii. 4. 290.

Dramatic speeches oftn do not fit at the end; and interjectional and partial lines are not infrequently met with, particularly in scenes where passion is at its height. Vid. K. L. iv. 6. 112, sqq., 198, sqq. The highest passion expresses itself in prose. O. iv. 1. 34-44.

\* On the rythmical value of the pause, *vid. LANIER*, p. 187, ff.

## APPENDIX I.

## ON THE VALUE OF THE VERSE TESTS IN ESTABLISHING THE CHRONOLOGICAL ORDER OF SHAKSPERE'S PLAYS.

Whatever may be the value of possessing the chronological order of Shakspere's plays,\* it must be admitted that nothing of late years has contributed more to fixing that order than the critical investigation of the poet's versification which has been made chiefly by the members of the New Shakspere Society.† Some of the results of their work may be indicated by comparing the chief metrical characteristics of the earliest and the latest plays. In the early plays, for example, not only do the lines themselves pause at the end, without any "extra" syllables, but there is a pause in the sense there as well. The proportion of these "end-stopt" lines, as they are called, to the "run-on" lines in *L. L. L.* (Shakspere's first genuine play), is 1 in 18.14, or 5.5%; in *W. T.* it is 1 in 2.12 or 47.2%. This is Mr. Furnivall's "end-stopt test," first employed by Bathurst in 1857. (See Introduction to the *Leopold Shakspere*, § 7b (2), and Gervinus's *Commentaries*, p. xxv.) Counting by *speeches* instead of by *lines*, this test reveals a similar falling off in speeches ending with the end of the line, and a corresponding increase of speeches ending in the middle of the line. In *C. of E.*, for example, 1 speech in 81.33 is mid-stopt, or 1.23%; in *W. T.*, 1 in 1.49 or 66.9%! This is Prof. Ingram's "speech-ending" test worked out by Mr. Pulling (*N. Sh. Soc. Trans.*, 1877-79, iii., p. 458.) In like manner, dissyllabic or feminine endings increase from 4% in *L. L. L.* to 44% in *II<sup>8</sup>!* HERTZBERG, *Pref.* to *Cymbeline*. The proportion of lines containing "extra mid-syllables" (i. e. before the cæsural pause) to blank-verse lines varies, for example, from 1 in 286 or 0.35% in

\* Cf. FURNESS's *Variorum Lear*, p. 382. For lists of the various evidences of chronological sequence, external and internal, see DOWDEN's *Primer*, Chap. IV., J. W. HALES in *London Academy*, Jan. 17, 1874, and DR. INGLEBY's *Shakspere: The Man and Book*, Pt. II., 1881. The latter contains the latest and most comprehensive summary. For history of the verse tests, see PROF. INGRAM's paper in *N. Sh. Soc. Trans.*, 1874, p. 442.

† "The New Shakspere Society was founded in the autumn of 1873, to do honour to SHAKSPERE, to make out the succession of his plays, and thereby the growth of his mind and art, to promote the intelligent study of him, and to print texts illustrating his works and his times." — *First Report*, July, 1875.

"Never before had the importance of studying Shakspere as a whole, of ascertaining, on evidence, the order of his plays, and then following, carefully and lovingly, the development of his mind and its expression in verse, been duly insisted on, or the methods and facts of the case set forth. But henceforward the principles advocated by the Society from its foundation are part and parcel of the Shakspere criticism of the present and the future." — *Second Report*, August, 1879.

*T. G.* to 1 in 28.1 or 3.56% in *W. T.*! This last test of Mr. Fleay's (Ingleby *l. c.*) is the only one resembling the pause-test suggested by Mr. Spedding, *N. Sh. Soc. Trans.*, 1874, p. 26. Again, in the early plays, the youthful poet naturally made free use of ryme. *L. L. L.*, for example, contains two rymed lines to one of blank verse; *T.*, on the other hand, has but two rymed lines altogether, and *W. T.* not one! This is Mr. Fleay's "ryme-test." (*N. Sh. Soc. Trans.*, 1874. *Shakspere Manual*, 1876. Applied to all extant plays from 1590-1640 in Ingleby's *Shakspere: Man and Book*, II, p. 57 ff.) Furthermore, the early plays contain no "light" or "weak" endings. Light endings (personal and relative pronouns, auxiliaries, etc., *allowing a slight pause*) appear in considerable numbers for the first time in *McB.* Weak endings (proclitics: prepositions and conjunctions, *allowing no pause*), first in *A. C.* This is Prof. Ingram's test, which, combined with the others, is very effectiv in fixing the order of the fourth period plays. (Vid. *N. Sh. Soc. Trans.*, 1874, pp. 448-450, where table of proportions and lists of endings may be found. These lists are corrected and enlargd by the test-committee of the St. Petersburg Shakspere Circle in *Englische Studien*, III. Bd. 3 heft, p. 483 ff.) The following-table will show at a glance the results of the above tests applied to the three earliest and the four latest plays:—

Name of Play.	Proportion of Run-on Lines.	Percentage of Run-on Lines.	Proportion of Mid-sto <sup>t</sup> Speeches.	Percentage of Mid-sto <sup>t</sup> Speeches.	Proportion of Extra Mid-syllables.	Percentage of Extra Mid-syllables.	Percentage of Double or Feminine Endings.	Percentage of Light Endings.	Percentage of Weak Endings.	Proportion of Ryme Lines to Blank Verse.
Love's Labor's Lost	1 in 18.4	5.5	1 in 17.6*	5.81	0	0	4	3†	0	1 in .58
Comedy of Errors	1 in 10.7	9.3	1 in 81.33	1.23	0	0	12	0	0	1 in 3
Two Gent of Verona	1 in 10	10	1 in 21.54	4.64	1 in 286	.35	15	0	0	1 in 11
Tempest . . . . .	1 in 3.02	33.3	1 in 1.61	61.86	1 in 42.1	2.87	33	2.88	1.71	1 in 729
Cymbeline . . . . .	1 in 2.52	39.7	1 in 1.66	60.36	1 in 32.4	3.09	32	2.90	1.93	1 in 30
Winter's Tale . . .	1 in 2.12	47.2	1 in 1.49	66.93	1 in 28.1	3.56	31.09	3.12	2.36	1 in ∞
Henry VIII . . . .	1 in 2.03	49.2	1 in 1.5*	65.59	1 in 33.5	2.70	44	3.93	3.23	1 in ∞

\* My own count. Total speeches in *L. L. L.*, 1128; prose 526, verse 602: part-line 116, single-line 221, song 11, end-sto<sup>t</sup> 219, mid-sto<sup>t</sup> 25, of which 9 are followd by speeches beginning with the beginning of the line. If these be reckond as part-line speech-endings, the proportion is 1 in 23.15 or 4.32%, thereby bringing the play nearer to its rightful position. Total speeches in *II<sup>3</sup>* (Shakspere's part) 279, all verse: part-line 63, single-line 12, end-sto<sup>t</sup> 22, mid-sto<sup>t</sup> 182, only 8 of which are followd by speeches beginning with the beginning of the line, and 6 of these occur at the entrance or exit of a speaker.

† Total number.

"On the whole, then," says Mr. Fleay, in his latest paper, "we may say that by means of metrical tests we can always distinguish, generally determine authorship, and usually ascertain at what period of an author's life a work was written. The conclusions drawn by me as to authorship or date are always based on large numerical differences. . . . To the fallacy of the exact percentage-differential doctrine, however, the ryme test is an important exception. Not only is there a gradual disuse of ryme by every author from 1590-1640 as he grows older, but there is also a growing dislike on the part of the public to the mixture of ryme and verse." (Mr. Fleay cites as one proof, a scene from HEYWOOD'S *Royal King and Loyal Subject*, acted in 1603 but not published till 1637. Many rymed lines have evidently been altered to unrymed lines, to suit the changd fashion of the times which the author describes in the prolog. Revision, therefore, and alteration, must always be taken into consideration in applying the tests.) "For general chronological arrangement, then," he concludes, "I attach the highest importance to this ryme test. For separating the periods of Shakspere's work I rank the weak-ending test first in distinguishing the third and fourth periods; the extra-middle syllable for separating the second and the third; the ryme test for separating the first and second. For determining where revision has been at work, the short lines, especially at the beginning and end of speeches, are most useful."

When these verse tests, then, corroborate the external evidence and the conclusions of the higher criticism based upon the evidence of gradually improving style and taste, profounder characterization, deeper reflection and pathos, loftier imagination and passion, broader humanity, and steadier moral grip, — evidence no less conclusiv because it cannot be definitely stated or numerically measurd, — it will be seen that the critical study of the Poet's versification has not been without valuable results in helping to reveal to lovers of Shakspere "the greater Man than all his works," and in bringing about those conditions which have made possible "a new Victorian school of Shakspeareans," and the production of such books as DOWDEN'S *Shakspere: His Mind and Art*.

The following table will show, in parallel columns, Dr. Dowden's and Mr. Furnivall's arrangement of the groups and the succession of the plays.\*

\* "The student will observe in my arrangement early, middle, and later Comedy; early, middle, and later History; and early, middle, and later Tragedy. Not only is it well to view the entire body of Shakspere's plays in the order of their chronological succession, but also to trace in chronological order the three separate lines of Comedy, History, and Tragedy." DOWDEN, *Mind and Art*, p. x., 1879<sup>3</sup>. "It would for many reasons be important and interesting to ascertain the date at which each work of Shakspere came into existence; but as a fact this has not been accomplished, and we may safely say that it never will be accomplished. To understand in all essentials the history of Shakspere's character and art, we have obtained what is absolutely necessary, when we have made out the succession, not of Shakspere's plays, but of his chief visions of truth, his most intense moments of inspiration, his greater discoveries about human life." *Ib.* p. 378.

## FIRST PERIOD.

## DOWDEN.

"In the Workshop."

1. Pre-Shakspearean Group.  
(Toucht by Shakspere.)

1588-90. *Titus Andronicus*. (Blood, bombast, and fire.)

1590-91. 1 *Henry VI*.

2. Early Comedies.

1590. *Love's Labour's Lost*.

1591. *Comedy of Errors*.

1592-3. *Two Gentlemen of Verona*.

1593-4. *Midsummer Night's Dream*.

3. Early History and Poems.  
(Marlowe-Shakspere Group.)

1591-2. 2, 3 *Henry VI*.

1593. *Richard III*.

? 1592. *Venus and Adonis*.

1593-4. *Lucrece*.

4. Early Tragedy.

1591. *Romeo and Juliet*. 1596-7.

5. Middle History.

1594. *Richard II*.

1595. *King John*.

a. *Titus Andronicus* (not Shakspere's)

b. The Mistaken-Identity Group.

? 1588-9. *Love's Labour's Lost*.

? 1589. *Comedy of Errors*.

? 1590-1. *Midsummer Night's Dream*.

c. Link Play.

1590-1. *Two Gentlemen of Verona*.

d. The Passion Group.

1591-3. *Romeo and Juliet*.

1593. *Venus and Adonis*.

1593-4. *Lucrece*.

1588-99. *Passionate Pilgrim*.

e. The Early Histories.

? 1593. *Richard II*.

? 1592-4. 1, 2, 3 *Henry VI*.

? 1594. *Richard III*.

## FURNIVALL.

? 1588-1594.

## SECOND PERIOD.

"In the World."

? 1595-1601.

6. Middle Comedy.

1596. *Merchant of Venice*.

7. Later History.  
(History and comedy united.)

1597-8. 1, 2 *Henry IV*.

1599. *Henry V*.

8. Later Comedy.

(a.) Rough and boisterous.

? 1597. *Shrew*.

? 1598. *Merry Wives*. (No sadness.)

(b.) Joyous, refined, romantic.

1598. *Much Ado*. (Musical sadness.)

1599. *As You Like It*. (Jacques, link to the next group.)

1600-1. *Twelfth Night*.

a. The Life-Plea Group.

? 1595. *King John*.

? 1596. *Merchant of Venice*.

b. A Farce.

? 1596-7. *Taming of the Shrew*.

c. Falstaff. Trilogy of *Henry IV*, V.

1596-7. 1 *Henry IV*.

1597-8. 2 *Henry IV*.

1598-9. *Merry Wives*.

1599. *Henry V*.

d. The Sunny or Sweet Time Comes dies.

1599-1600. *Much Ado*.

1600. *As You Like It*.

1601. *Twelfth Night*.

(c.) Discordant sadness.	e. The Darkening Comedy.
1601-2. <i>All's Well.</i> (Serious earnest.)	1601-2. <i>All's Well.</i>
1603. <i>Measure for Measure.</i> (Severe, dark.)	f. Sonnets. (? 1595-1605, Dowden.)
? 1603. <i>Troilus, 1607.</i> (Bitter, ironical.)	

### THIRD PERIOD.

"Out of the Depths."	1601-1608.
9. Middle Tragedy.	a. Unfit Nature, Under-Burden-failing Group.
1601. <i>Julius Cæsar.</i> (Error and misfortune rather than crime.)	1601. <i>Julius Cæsar.</i>
1602. <i>Hamlet.</i>	1602-3. <i>Hamlet.</i>
10. Later Tragedy.	? 1603. <i>Measure for Measure.</i>
1604. <i>Othello.</i> (Jealousy and murder.)	b. The Tempter-yielding Group.
1605. <i>Lear.</i> (Ingratitude and parricide.)	? 1604. <i>Othello.</i>
1606. <i>Macbeth.</i> (Ambition and murder.)	1605-6. <i>Macbeth.</i>
1607. <i>Antony and Cleopatra</i> (Voluptuousness).	c. 1st. Ingratitude, Cursing Play.
1608. <i>Coriolanus</i> (Alienation from country).	1605-6. <i>King Lear.</i>
1607-8. <i>Timon</i> (Alienation from humanity). ( <i>Timon</i> is the climax!)	d. The Lust or False-Love Group.
	? 1606-7. <i>Troilus and Cressida.</i>
	? 1606-7. <i>Antony and Cleopatra.</i>
	e. 2d. Ingratitude, Cursing Group.
	? 1607-8. <i>Coriolanus.</i> (Haughtiness.)
	? 1607-8. <i>Timon.</i> (Misanthropy.)

### FOURTH PERIOD.

"On the Heights."	1609-1613.
11. Romances.	Reunion, Reconciliation, Forgiveness.
1608. <i>Pericles</i> (Marina).	a. By Men.
1609. <i>Cymbeline.</i>	1608-9. <i>Pericles.</i>
1610. <i>Tempest.</i>	1609-10. <i>Tempest.</i>
1610-11. <i>Winter's Tale.</i>	b. By Women (mainly).
12. Fragments.	? 1610. <i>Cymbeline.</i>
1612. <i>Two Noble Kinsmen.</i>	1611. <i>Winter's Tale.</i>
1612-13. <i>Henry VIII.</i>	1612-13. <i>Henry VIII.</i>
	1612-13. <i>Two Noble Kinsmen.</i>

## APPENDIX II.

## DESCRIPTIV LIST OF A FEW OF THE MOST IMPORTANT WORKS ON ENGLISH VERSE.

In addition to the books mentiond in the note to the Preface, the student who wishes to continue the subject with the help of the very latest work on phonetics may be referrd to the elaborate analyses of audible speech (*physical-acoustical*, after HELMHOLTZ, and *anatomical-physiological*, with excellent illustrations of the organs of speech, etc., etc.) by F. TECHMER, in the first number of the new *Internationale Zeitung*.\* The numerous plates and tables will be very helpful, evn to those who do not read German. The notes contain almost a complete bibliograpfy of the subject. Cf. his *Phonetik*, Leipzig, 1880. See also the references in the notes to pp. 11, 17, 19, above, and cf. W. D. WHITNEY on *The Elements of English Pronunciation*, in his *Oriental and Linguistic Studies*, p. 202 ff. (New York, 1874).

\* F. TECHMER, *Naturwissenschaftliche Analyse und Synthese der Hörbaren Sprache*, p. 69 ff.; and *Transskription mittels der Lateinischen Kursivschrift*, p. 171 ff. of the new *Internationale Zeitschrift für Allgemeine Sprachwissenschaft*, I. Bd. 1. heft, Leipzig, 1884. The oft-repeated query may recur at this point: What has all this about phonetics, etc., to do with Shakspere's Versification, or with English Metre? Unfortunately the query itself is a good example of how little reflection is givn to this branch of our subject. Mr. Ruskin, in one of his petulant moods, once wrote, in reply to a request for his interpretation of a passage in Shakspere (Yon gray lines that *fret* the clouds, J. C. ii. 1. 103, 104), "You say not one man in 150 knows what the line means. My dear Furnivall, not one man in 15,000 in the nineteenth century knows, or ever can know, what *any* line, or *any* word means, used by a great writer. For most words stand for things that are *seen*, or things that are thought of: and in the nineteenth century there is certainly not one man in 15,000 who ever *looks at* anything, and not one in 15,000,000 capable of a thought." The proportion may not be quite the same (!), but how few of us really observe, or are conscious for any length of time, that we read and write one language and speak a very different one. To be sure, since the advent of the printing-press, with its manifold reproductions, the "letter" has been gradually extending its sole original function of representing sound, till now a Frenchman, for example, can learn to *read* English *from a book*, and an Englishman French. The *readers*, however, hav but to exchange countries and becom *speakers*, to realize that what they hav learnt is not the English, not the French *language*. "Language is made up of *sounds*, not *letters*." The divorce of sound and letter, however, has now continu'd so long in English, that English-speaking people hav almost completely lost their "phonetic sense"; so that this subject of actual sound relations, which is at once one of the most essential, and in other countries one of the simplest, in language study, has to be pursued and applied by American students, not only with earnest, conscious effort, but in the face of no little conservativ opposition. But as "we

Now it is the deficiency in this physiological analysis of sound and the phenomena of spokn language that makes the early works on English Verse now almost valueless, and many of the late works almost irreconcilably contradictory. MITFORD (1804) and GUEST (1838) are treasure-houses of examples, but their theories are erroneous and impracticable. In the *Transactions of the Philological Society*, London, 1874, p. 624, PROF. J. B. MAYOR, in an article entitled *Dr. Guest and Dr. Abbott on English Metre*, characterizes the followers of the former as of the *intuitivist* school, and the followers of the latter as of the *mechanical routine* school. (Cf. ABBOTT's *English Lessons for English People*, pp. 152, 153.) PROF. MAYOR's own idea of metrical accent is that it amounts merely to "the distinction between emphatic and unemphatic syllables" (p. 637). His critical examination of the versification of *Macbeth*, however, in which he applies his (insufficient) theory, is worth consulting, particularly on the subjects of contractions and Alexandrines (*Phil. Soc. Trans.*, 1875-76, p. 414). The first clear\* light thrown on the subjeet was by MR. ELLIS's valuable paper on *The Physical Constituents of Accent and Emphasis* (*Phil. Soc. Trans.*, 1874, p. 113). He there distinguishes in the sounds of spokn verse: length, pitch, force, and form (including succession, glide, jump, and silence). See above, p. 19, *note*. And in the *Phil. Soc. Trans.* 1876, 'p. 443, he defines English rythm as being "primarily governed by alternations and groups of strong and weak syllables, and materially influenced by alternations and groups of long and short, high and low, heavy and light syllables, and great and small pauses." PROF. MAYOR, however, (*ib.*, 454,) objects to his elaborate over-analysis, saying: "The one thing to attend to is the variation of *force*, arising either from emphasis in the case of monosyllables, or from the word-accent in polysyllables. When this is thoroughly grasped, it may be well to

should avoid violent revolution in the words and externals of religion," so we should avoid violent revolution in the words and externals of language and literature. (Cf. MATTHEW ARNOLD, *Last Essays*, Works, ed. 1883, vol. vii. pp. xxi, xxix, 227; and Introduction to the *Great Prophecy of Israel's Restoration*, 1875; and his latest book, *Isaiah of Jerusalem*, 1883.) Yet not until still greater effort is made on the part of teachers, at least, to restore this lost "phonetic sense," or to arouse the above-mentioned complainants to an appreciation of the fact that it *is* lost, and on the part of readers, as well as speakers, of the living English language, to recognize the importance of "sound" knowledge, can we hope for better methods or more satisfactory results in our language work, particularly in such matters as this of Versification, where the rythm entirely depends, not upon how the lines *look*, but upon how they *sound*. We do not ask for a radical change in spelling, but merely for a disposition to recognize the living reality beneath the arbitrary symbol. It is n't encouraging to hav every attempt to find out and show the *thing as it is* condem'd as "flat burglary," or worse, on our (mythical) "dear old mother tongue."

\* At least in flashes. This brief abstract, like all the others, to be clearly apprehended, must be read in the original with the author's illustrativ examples. There is, of course, space here for the main outlines only, — the most important points in each theory.

notice how the rhythm thus obtained receives a further coloring from pitch, length, or silence, from alliteration, and in various other ways, but all these are secondary." MR. S. H. HODGSON, on the other hand, (*English Verse*, in *Outcast Essays*, pp. 207-360, London, 1881,) tho he follows ELLIS in recognizing in every articulate sound four inseparable elements, duration, pitch or accent, color or tone, and loudness or force,—thinks that there is more difference between time, the quantitative element, and the three qualitative elements of sound, than there is between these three among themselves (p. 227). Yet, while agreeing with MR. COVENTRY PATMORE that stress or accent is the sole source of English metre (*Study of English Metrical Law*, prefixt to his *Amelia*, Lond., 1878), he is of the opinion that he employs it illogically to divide time into isochronous bars. English metres, he thinks, do not aim at dividing time into equal or proportionate lengths; they aim at a response of phrase to phrase, or sound to sound. "Quantity, therefore, in the sense of lengths of concrete speech marked off by stresses, is obviously very different from quantity in the sense of *equal* lengths of the time which speech occupies, and still more from the measured quantity of syllables, giving rise to feet measured and defined by the length and number of syllables they consist of." (p. 237.) But because English verse sounds are not confined, like those of Greek and Latin, to a single proportion, 1 : 2, and are not likewise fixt in quantity, (the same sounds forming sometimes short, sometimes long syllables,) it is not to be inferred that there is no such thing as time-quantity in English verse sounds.\* The fact, too, that rythm frequently depends upon silences which

\* That it takes *some* time to pronounce English words, both in prose and verse is self-evident, and every one who does n't read the blank verse of Shakspere's latest plays as prose (owing to its baffling variety of pause-substitutions, its great number of double-ending and run-on lines, and its complex interplay of logic-, sentence-, and word-accent) must be aware of at least one cause of the rythm in the consciousness that each whole line has approximately the same time-allotment. So much quantity in English verse we can unquestionably *feel*; (and we feel it in much the same manner that we find the way about our homes in the dark, or go up and down familiar flights of steps without looking,—we know just when we are about to reach the top or bottom; so we detect by ear lines that are too long or too short;) whether we can definitely say more is uncertain. Mr. Lanier's application of the theory that the *printed* word is a measure of rythm, the merest tyro in phonetics knows to be fallacious; for it is only by chance that our word-division, as ordinarily printed, represents the words as actually pronounced in the verse. But tho we cannot, with *perfect accuracy*, divide the time-allotment of each whole line into equal smaller time-allotments, the musical notation possesses so many points of superiority over *all other* schemes, that, with this reservation, it has been adopted for practical school use. As every piece of music is interpreted differently by different performers, according as each introduces various "holds," "rests," etc., etc., not provided for in the notes, so every verse, according to this notation, is subject to the same accidents of individual taste or rythmical feeling. (The selection of

cannot be accented, and that a series of random sound-units, tho accented regularly, are not rythmical unless there pre-exist some simple harmonious time-relations between the sound-units themselves, suggests the inference that accent is *not* the sole cause of English verse. "This misconception has arisen out of the failure to discriminate primary rhythm from secondary rhythm." (SIDNEY LANIER, *Science of Eng. Verse*, New York, 1880.) By primary rythm he means the simple pre-existing time-relations between the sound-units ; and by secondary rythm, the arrangement, by means of accent, of this primary rythmic material into groups or bars (p. 103). When the rythmical accent recurs at that interval of time represented by three units of any sort, — no matter among how many sounds this amount of time may be distributed, — we have the effect upon the ear of 3-rythm ; by four units, that of 4-rythm. These two classes of secondary rythm comprise, as types, nearly all the combinations made by sound-units in English verse (p. 127). Applying, then, the musical notation used by SCHMIDT in his *Introduction to the Rhythmic and Metric of the Classical Languages*, if we take the type of Shakspere's verse to be a line-group of five bars, each of the typical form

^ (allowing all the variations of written music), we shall have

perhaps a more scientifically accurate scheme than even ELLIS's improvement on the conventional definition gives us, and also one more in harmony with the spirit of English blank verse viewed historically as a variation of the 3-rythm type of versification, which, from Anglo-Saxon times to the present day, has been used by English poets with an almost passionate preference over the other type, seen in *Locksley Hall* and in the classical hexameters, — the 4-rythm type. The following scheme exhibits a modern variation of this 3-rythm type ; it is also the most ancient.

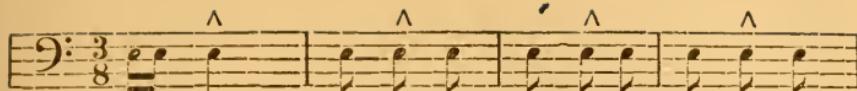
Half a league, half a league, half a league on - ward.

Into the valley of death rode the six hundred.

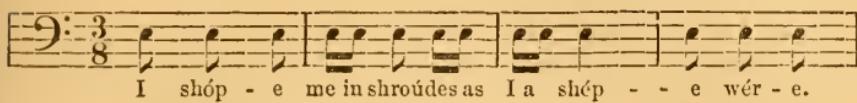
Cf. SWINBURNE's *Atalanta in Calydon*, and W. MORRIS's *Love is Enough*. Piers Plowman (1362), "who was the first that observed the true quantity of our verse without the curiositie of rime," \* exhibits the moving forward of the accent : —

the note E of the bass cleff in the following examples has no significance ; it was only taken for convenience.)

\* FRANCIS MERES, *Palladis Tamia*, 1598, *N. Sh. Soc. Trans.*, IV. Series, 1874, p. 156.



"In a sóm - - - er sé - son, whan sóft was the són - ne,



I shóp - e me in shróudés as I a shép - - e wér - e.

In Chaucer's verse we pass from what may be called the ancient heroic verse to the modern. In the first of the following examples observe that the types of Chaucer's verse and of Shakspere's early work are identical; in the second, notice the similarity of the time-allotments in the last bar: —



Whil - om, as old - e sto - ries tell - en us,  
There was a duk that hight - e The - se - us.

Knighte's Tale, 1.

*Biron.* What is the end of stud - y? Let me know.  
*King.* Why, that to know which else we should not know.  
*Biron.* Things hid and barr'd, you mean, from com - mon sense?  
*King.* Ay, that is stud - y's god - like rec - om - pense.

L. L. L. i. 1. 55.



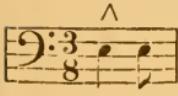
When that A - prill - e with his schowr - es swoot - e  
The drought of Marche hath perc - ed to the root - e.

Prolog. C. T. 1, 2.

To be or not to be, thát is the question.  
Whéth - er 'tis no - bler in the mind to suffer  
The slings and ar - rows of out - ra - geous fortune,  
O'r to take arms a - gainst a sea of troubles.

H. iii. I. 56.

In the second and fourth lines the first bar in each is changd to the form

 which is the type of POE's *Raven*, LONGFELLOW's *Psalm of Life*, EMERSON's *Brahma*, etc. Of course these schemes are general types only of the rythmical theme upon which the poets have composed the melodious structure of their verse. It would be absurd to read Chaucer's verses without their rythmical pause-substitutions, as it would be to imagine Hamlet following rigidly the above scheme. Shakspere, we have seen, as he grew in metrical insight and

power, discarded ryme, and by an immense variety of time-allotments in each of the five bars, and by a rythmical disposition of word and logical accent, created a music of his own, which bore but little superficial resemblance to the regular melody of the Chaucerian variation of the 3-rythm type. (See above on the Verse Tests.)

• Some further useful hints perhaps may be got from PROF. SKEAT's paper on *Alliterative Metre* (in the Percy Folio MS., ed. Hale and Furnivall, 1868), and in MR. SYMOND's article on *Milton's Blank Verse*, in the Fortnightly Review, December, 1874. COLERIDGE's Preface to *Christabel*, and POE's *Rationale of Verse*, are interesting as curiosities. As usual, in all bibliographical notes, however slight, (not excepting the subject of English,) the "latest and best" work is by a German. Aided by the Old-English publications of the London societies, DR. J. SCHIPPER, in his *Englische Metrik*, 1<sup>ter</sup> Theil, (Bonn, 1882,) has produced the most scientific and comprehensive history of English verse that has yet appeared. The part now publisht, however, only comes down to Chaucer, and is therefore most useful to students of Early English.





# N O T E S

ON

## SHAKSPERE'S VERSIFICATION.

WITH APPENDIX ON THE VERSE TESTS, AND A  
SHORT DESCRIPTIV BIBLIOGRAFY.

BY

GEORGE H. BROWNE, A.M.

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BOSTON:

GINN, HEATH, AND CO.

1884.

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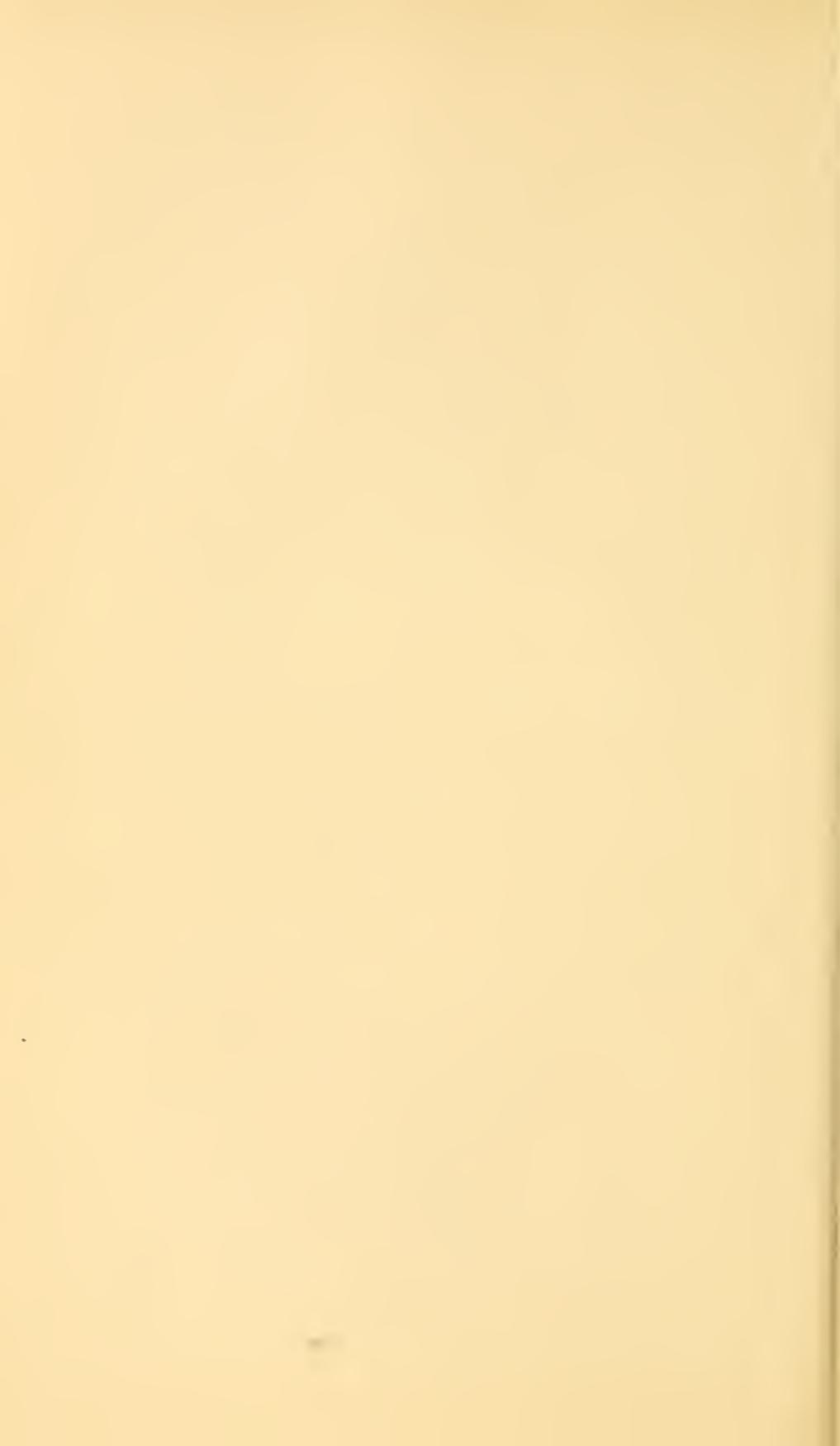
































































































































































































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